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Lazella M. Lawson\*

**T**his title/author index covers articles, panorama notes and other features. For items with two or more pages, the reference is to the first page only. After the page number, a letter indicates which type of entry is involved: article (A), panorama note (P), letter to the editor (L), book or video review (R), cover photo (CP), or other departments (such as laboratory director's comments, president's remarks, photo essays, etc.) (D).

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## Book Review

### *The Cave Painting: A Parable of Science*

by Roddy M. Bullock

Access Research Network, Colorado Springs, 2007, 450 pages, \$16.00.

In this combined work of fiction and nonfiction, Bullock skillfully illustrates by analogy the absurdity of denying design for something that is clearly and obviously designed. A recently discovered painting in a cave showing no evidence of human entry or occupation sets up this fascinating novel. With no evidence of human origin, and with mixed motives for doing so, scientists theorize the "apparent painting" is a product of purely natural forces of nature. Denying what logically appears to be a painting completed by intelligent beings, and trying to argue it came into being by natural forces, is exactly analogous to what Darwinists are trying to achieve. Bullock's allegorical narrative weaves together in story form all aspects of the evolution/intelligent design (ID) debate, including the religious motivations inherent in the

questions, as well as the larger cultural and ethical issues presented by purely naturalistic worldviews.

The story line of the novel is engaging and informative, but it is not the most important part of the book. About half of the book (pages 1-229) is fictional, but the remaining portion of the book (to page 439) contains nonfiction explanatory endnotes, by far the more valuable part of the book. In the endnotes Bullock provides detailed explanation and analysis of the issues, as well as documented support for the views expressed by analogy in the novel. The documentation section is one of the best reviews this reviewer has read on the contemporary conundrum created by the dogmatic insistence that things that clearly look designed are not. The book invites the reader to carefully

consider the question, "Is design real or is it an illusion?"

Obviously, arguments exist on both sides of the "design versus no design" question, and this is the author's main point. But Bullock brings clarity to the debate by stressing throughout the logical implications of the logical law of noncontradiction. As stated on one of the front pages, "We either *are* the product of intelligent design, or we *are not* the product of intelligent design. One of the above statements must be true. Truth is not changed by your theory or mine." While being fair with the issues, Bullock, a creationist, never loses focus of the truth.

Using human-made objects as examples, Bullock stresses the logically necessary point that the natural world is likewise either designed or not designed.